

ETERNAL CITY

Rome in the Photographs Collection
of the Royal Institute of British Architects



EXHIBITION PORTFOLIO

Dr Marco Iuliano

Liverpool School of Architecture

Eternal City.

Roma nella collezione fotografica
del Royal Institute of British Architects

Roma, Monumento a Vittorio Emanuele II
Sala Zanardelli 28 giugno - 28 ottobre 2018

Ingresso libero

*Progetto di ricerca,
mostra e catalogo a
cura di*
Marco Iuliano
Gabriella Musto

*Per il Royal Institute
of British Architects*
Valeria Carullo

Comitato scientifico
Wouter Bracke
Valeria Carullo
Edith Gabrielli
Marco Iuliano
Stephen Milner
Gabriella Musto
Richard Pare
François Penz
Nicholas Ray

In collaborazione con

RIBA 
Architecture.com

B S R
BRITISH SCHOOL
AT ROME



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Stefania Properzi

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Silvia Micarelli
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*Ufficio gare contratti
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Santilli, Lucilla Torre,
coordinatrici
Nazzareno Brusca
Gennaro Di Matteo
Albertina Liguori
Francesco Loscri
Angela Pia Manicone
Maximiliano Massaroni
Daniele Palomba
Nicoletta Piancastelli
Alessandra Sbarra
Alessia Vignali

**Monumento a Vittorio
Emanuele II**
Gabriella Musto, *direttrice*

Ufficio tecnico
Liliana Cristiano
Luigi Papa
Gianni Pittiglio

Ufficio amministrativo
Rosa Lavia

Il personale dell'area della
vigilanza, fruizione
e accoglienza

Organizzazione e produzione
Polo Museale del Lazio

Comunicazione e ufficio stampa
Civita

Allestimento e posa in opera
Studios S.r.l.

*Coordinamento progettuale
e direzione generale dei lavori*
Gabriella Musto

Progetto di allestimento
Gabriella Musto
Martha Magrini Sissa

*Elaborazioni grafiche
per la mostra e coordinamento
tecnico*
Roberto Faraone

*Coordinatore per la sicurezza
in fase di progettazione
ed esecuzione*
Fabrizio Pompozzi

*Responsabile del servizio
di prevenzione e protezione*
Alessandro Bernoni,
Sintesi S.p.a.

*Supporto alla vigilanza,
fruizione e accoglienza*
ALES S.p.a.

Stampa fotografica
Fineartlab di Luigi Fedullo

Cornici
Nielsen Bainbridge.

Documenti Cinematografici
Selezione a cura di
François Penz
Filmati:
Daniele Carrer,
footageforpro.com;
Alberto Mazza,
footagetravel.com

Colonna sonora
Enrico Moccia,
Emme Produzioni Musicali
emmerecordlabel.it

Riviste e libri in mostra
Biblioteca della
British School at Rome



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■ Project Details

Project Design: Dr Marco Iuliano

Title: Eternal City. Rome in the Photographs Collection of the Royal Institute of British Architects

Output Type: Exhibition, catalogues (ITA/ENG) and events at the Vittoriano

Location: Monumento a Vittorio Emanuele II, Roma (Italy)

Client: Ministry of Culture, Polo Museale del Lazio

Curators: Dr Marco Iuliano (PI), Gabriella Musto (Italian Ministry of Culture) and Valeria Carullo (RIBA)

Dates: 28 June 2018 - 28 October 2018

Budget: 280,000 eur

Funder: Italian Ministry of Cultural Heritage

Site: Sala Zanardelli, an entire wing of the Vittoriano, over two floors

Collaborators: University of Liverpool, Royal Institute of British Architects, British School at Rome

Visitors: 207,660 (Polo Museale del Lazio data)

Steering Committee

Wouter Bracke, Valeria Carullo, Edith Gabrielli, Marco Iuliano, Stephen Milner, Gabriella Musto, Richard Pare, François Penz, Nicholas Ray

Additional Outputs

exhibition catalogues (in Italian and English),
series of events in Rome on architectural photography
at the Vittoriano Terrace, part of ArtCity18

■ Research Questions

■ Cultural Exchange

Can the Arts contribute towards the cultural exchange between the UK and Italy, particularly during the Brexit transition?

■ Imagination

Can the exhibition at the Vittoriano – a building that looks out towards the Roman landscape – enhance the imagination of the visitors so as to reconsider the relationship between the 'real' Rome and the perceived one in the photographs?

■ Participation

Can an exhibition with a strong scholarly structure be accessible to the general public as well as its specialists?

Visitors' response to the exhibition – more than 200,000 people in four months – has shown the lively interest of scholarly and international public to the British gaze on Rome. The comments in the Livre d'or (see 'Testimonials' section) are only the few recorded out of hundreds that clearly demonstrate how the logic of the exhibition helped them to reconsider their consolidated 'view' of the Eternal City.

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the permission of the Editor.**



User Experience

Simple and direct,
despite a scholarly approach



Technology

Printed images, books
and projections (of photographs
and of two movies) alternate along
the exhibition route



Location Based

Exploits the idea being in Rome
enhancing the imagination of
the visitors and their perceived
reality of the city through images



Open

It does not convey a unique
message, but it is open
to users' interpretations



Adaptable

The different sections can be
explored following curiosity,
without a predefined fixed route



Scalable

The length of the visit can vary
without losing the main content,
following users' needs

The exhibition is rooted in my interdisciplinary research, which draws on a background that straddles Architecture and the Visual Arts, focusing on the impact of the image on architectural theory and practice. The relationship between architecture and photography is among the main areas of interest, alongside contemporary architecture, urban mapping and, more recently, problems of perception in architecture. In this perspective I established the University of Liverpool-RIBA partnership, *The Colin Rowe Lectures* on the architectural image, part of the Institute's public programme. Photography is often presumed to serve as a substitute for personal familiarity, yet the choice of composition, lighting and framing of the view create an alternative reality that can be equally (or

more) influential of a direct visit; photography can dramatically influence our imagination and our way of thinking through images. The Eternal City exhibition (2018) summarised these research interests and activities, whereby the British School at Rome (BSR), was a partner of the *Mostra* providing contributions to the catalogue and loans from their library. At the BSR I was elected Faculty member in parallel with the exhibition (2018) and I am rethinking the role of Architecture in the Institution - established in 1912 and still active. Contacts, knowledge and expertise gained via the exhibition will directly feed into this new research project, which analyses the legacy of Rome on British fellows who visited the City in more than 100 years of BSR history.

■ Exhibition Location

The Exhibition *Eternal City. Rome in the Photographs Collection of the Royal Institute of British Architects* (28.06-28.10 2018) was held in Rome at the Sala Zanardelli of the **Monumento Nazionale a Vittorio Emanuele II** (*Victor Emmanuel II National Monument*), also known as **Vittoriano**. The Vittoriano is a national monument built in honour of Victor Emmanuel II, the first king of a unified Italy, located in Rome. It sits between the Piazza Venezia and the Capitoline Hill. It is currently owned by the Italian Ministry of Cultural Heritage. Architecturally it was devised as an agora on three levels connected by stairways and dominated by a portico characterized by a giant colonnade. The complex process of national unity

and liberation from foreign domination carried out by King Victor Emmanuel II of Savoy, to whom the monument is dedicated, has a great symbolic and representative value, being artistically centred on the Italian unification – for this reason the Vittoriano is considered one of the national symbols of Italy. It also preserves the Altar of the Fatherland, first an altar of the goddess Rome, then also a shrine of the Italian Unknown Soldier, thus adopting the function of a lay temple consecrated to Italy. Located in the centre of ancient Rome, and connected to the modern one by the streets that radiate from Piazza Venezia, it is dedicated to a free and united Italy, celebrating by virtue the burial of the Unknown Soldier of the WWI.



ETERNAL CITY

■ The Logic of Exhibition

The Exhibition and the Catalogue follow the same logic.

The photographs of Rome, selected from the thousands held by the Royal Institute of British Architects, are divided into five complementary sections: Antiquity, Modernity, Simultaneity, Urban Landscapes and Atmospheres. Each section is introduced by a text that is to be understood as a possible interpretation of the choices made.

Obviously, in many cases that certain images could be placed in more than one section. The selection of the photographs and their arrangement in sequences suggested by visual analogies are intended to stimulate appraisal through the construction of a timeless narrative.

In the following pages some extracts from the catalogue (layout and opening texts).



1. Antiquity

Roman antiquities may be one of the most popular subjects of all time. In drawings from life and reproductions, they are models to be studied even when contemporary images and icons tend to be produced elsewhere, in New York, London, Beijing or Dubai. In such a shift of those places that iconise reality, photographs of the ancient remains of Rome – such as those of Pompeii or Leptis Magna – are intrinsically part of our contemporary images, part of the contemporary world. They certify our lifestyle, the quality of the places we frequent and in which life is lived. They are the representation of various emotions of the beautiful, sometimes of the sublime, and have been since ancient times. And this is probably why, among the genres whereby photography most often returns to the previous iconographic tradition, Roman antiquity is one of the most stable, from the choice of viewpoints to the inevitable sets of images, which have formed collections of photographs since the second half of the nineteenth century.



2. Modernity

Rome, the Eternal City, is surely a city of continuities: from the antique past through the Renaissance and Baroque period, to its (dimly understood and perceived) modern manifestation. And architectural history at that date had two components. Firstly, in the interpretation of Sigfried Giedion and Nikolaus Pevsner, it was essentially an evolving history of space. But following the perceptions of Wittkower's *Architectural Principles in the Age of Humanism*, and his pupil Colin Rowe in his 'Mathematics of the Ideal Villa', what really counted was the consistency of architectural form, and the manipulation of geometry: interpretations validated by Christian Norberg-Schulz's *Intentions in Architecture*.

And what came after these disjunctions? New reappraisals, and a collection of representative artefacts. During the 1980s and 1990s they were able to look again at the stripped neo-classicism of EUR. With the passage of time, its fascist associations could be discounted, and the differences 'between Pagano and Piacentini, Michelucci and Terragni, Argan and Bartolini', which as early as 1941 Gio Ponti had been accused of smoothing over, could be forgotten. Stripped classicism could be stripped of its associations. At the same time, as other cities had done, Rome could begin to collect representative examples of international architects' work: Meier and Hadid, as well as Renzo Piano.



3. Simultaneity

How is Rome seen today by visitors and by the people who live their everyday lives there? Theirs are images and impressions that reflect one another and reveal a dual city, one that displays both the fascination and the burden of its long history, that continues to attract but can only be lived to the full at the cost of great energy. Contemporary Rome is a multipolar, multiethnic city that presents ever-differing facets in its extraordinary stratification of people and places. Built up in disorderly and contradictory fashion around its historical nucleus, between planned districts and widespread unauthorised building, the capital has proved impervious to the models of urban planning with the complicity of a political class incapable of governing its potential and dynamism. It has thus long remained predominantly tied to its ancient framework of consular roads, a network unable to ensure adequate connections between the different parts.



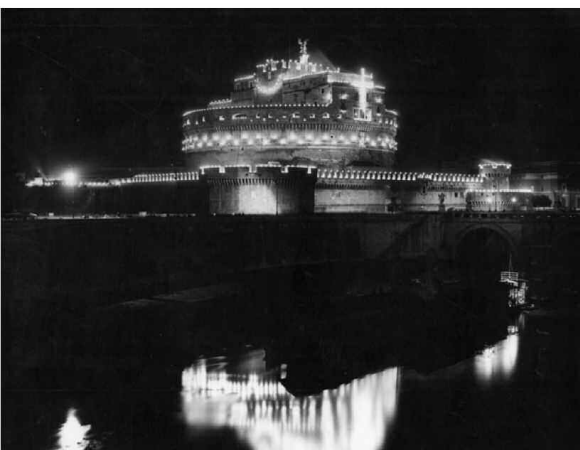
4. Urban Landscapes

The representation of Rome in the modern and contemporary era has contributed to the creation of a singular visual memory connected with the city. The image of its urban landscape is made clearly distinguishable not only by reproductions of its characteristic monuments, as often happens in other contexts too, but also through its views. Various figures contributed even before the birth of photography to this process of recognisability, of the construction, dissemination and sedimentation of a specific image, including painters like Nicolas Poussin, Joseph Wright of Derby and Jacob Philipp Hackert. In views of ruins, the surrounding countryside, corners of the city and architectural works in chiaroscuro, Rome is poised midway between the reality and the imagination.



5. Atmospheres

Rome's voice is unique, roaring in its singular tongue, with the hoarse baritone of antiquity, warbling fountains or the shrill confidence of Baroque encrustations. But the sense of place and individuation distinguishing Rome are imparted by a range of cues beyond architecture and its historical context. Plays of light, shade and material; affects of geography, climate and topography; or conditions of society, culture and politics, each contribute to how people absorb and understand the individuality of their surroundings. Photography communicates atmospheric climates and affects, which can otherwise dissolve incoherently at the nib of the writer's quill. Using British post-war photographs alongside testimony from visitors, this section goes beyond discrete monuments, to the spaces in-between, to investigate how British eyes responded to Rome's special 'atmospheric skin', demonstrating that Rome's aura is a fundamental component of the city's eternal allure.





RIBA3275-49



RIBA3475-61



RIBA3658-72



RIBA3670-72



RIBA5487



RIBA5519



RIBA7043



RIBA8190



RIBA8191



RIBA8192



RIBA8193



RIBA17240



RIBA19323



RIBA19324



RIBA25480



RIBA25481



RIBA25590



RIBA25591



RIBA25601



RIBA25602



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RIBA50608



RIBA50625



RIBA50626



RIBA50651

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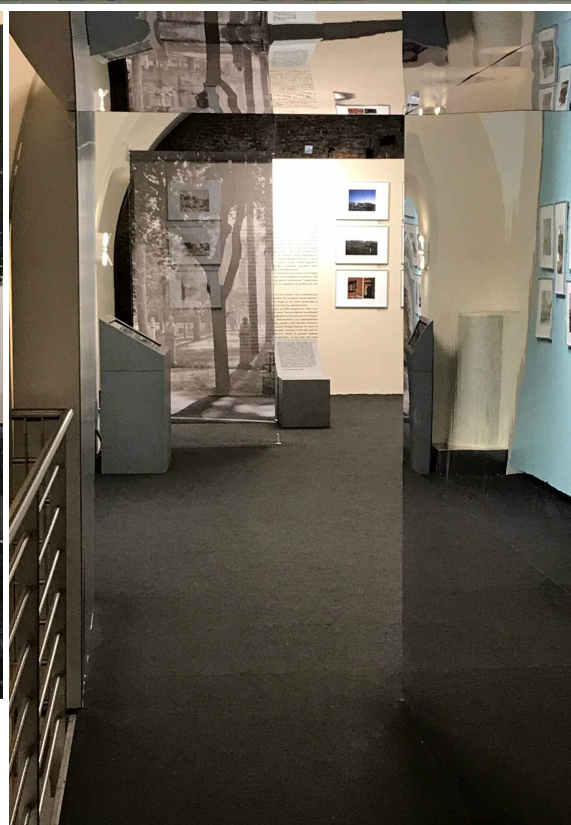
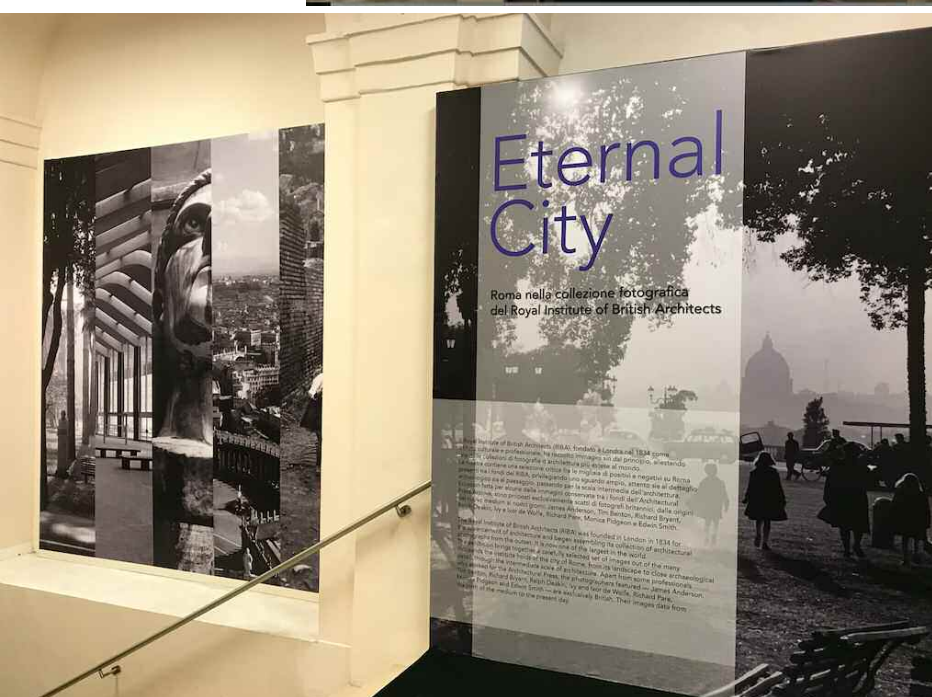
• The Exhibition

1



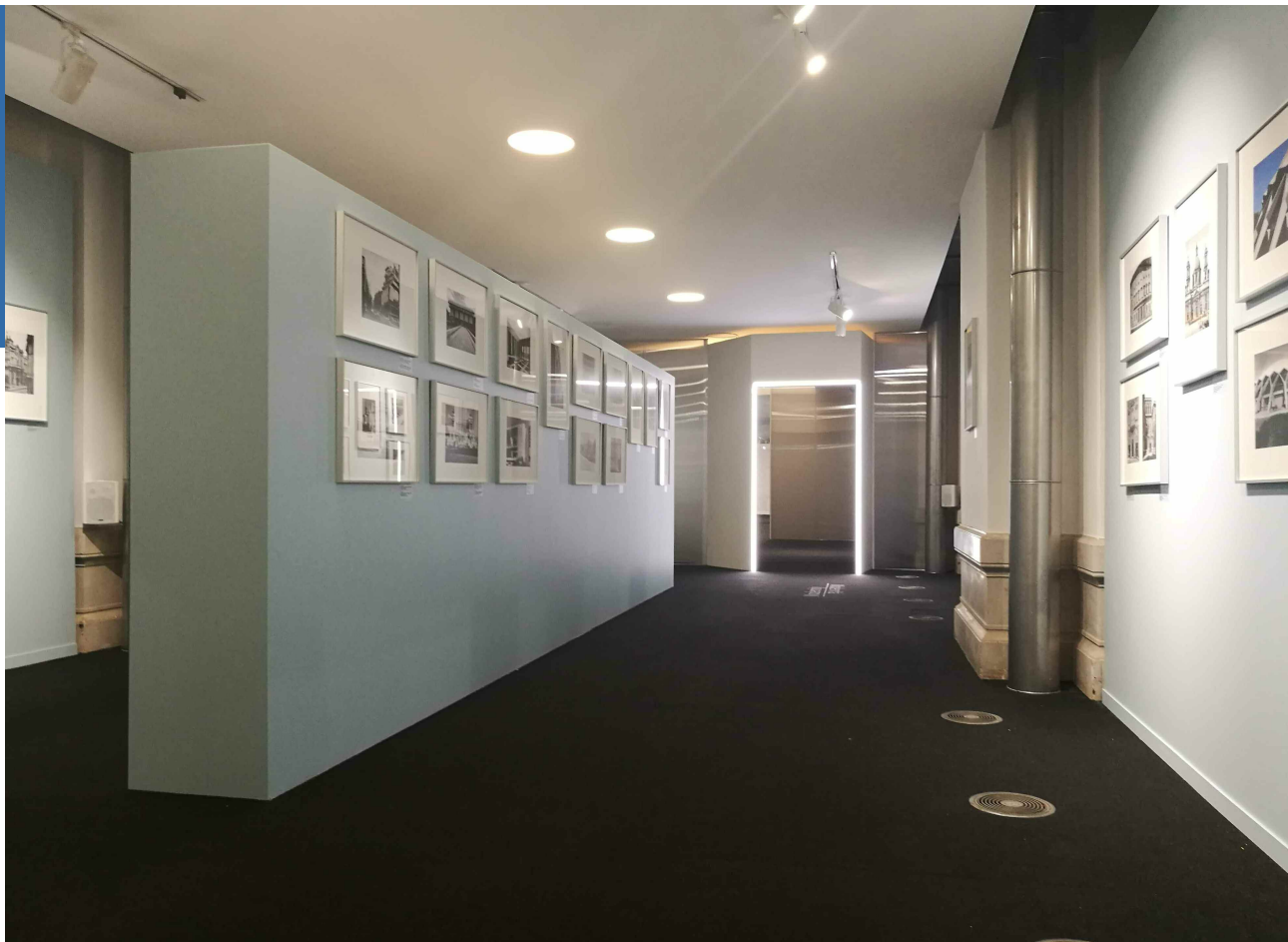
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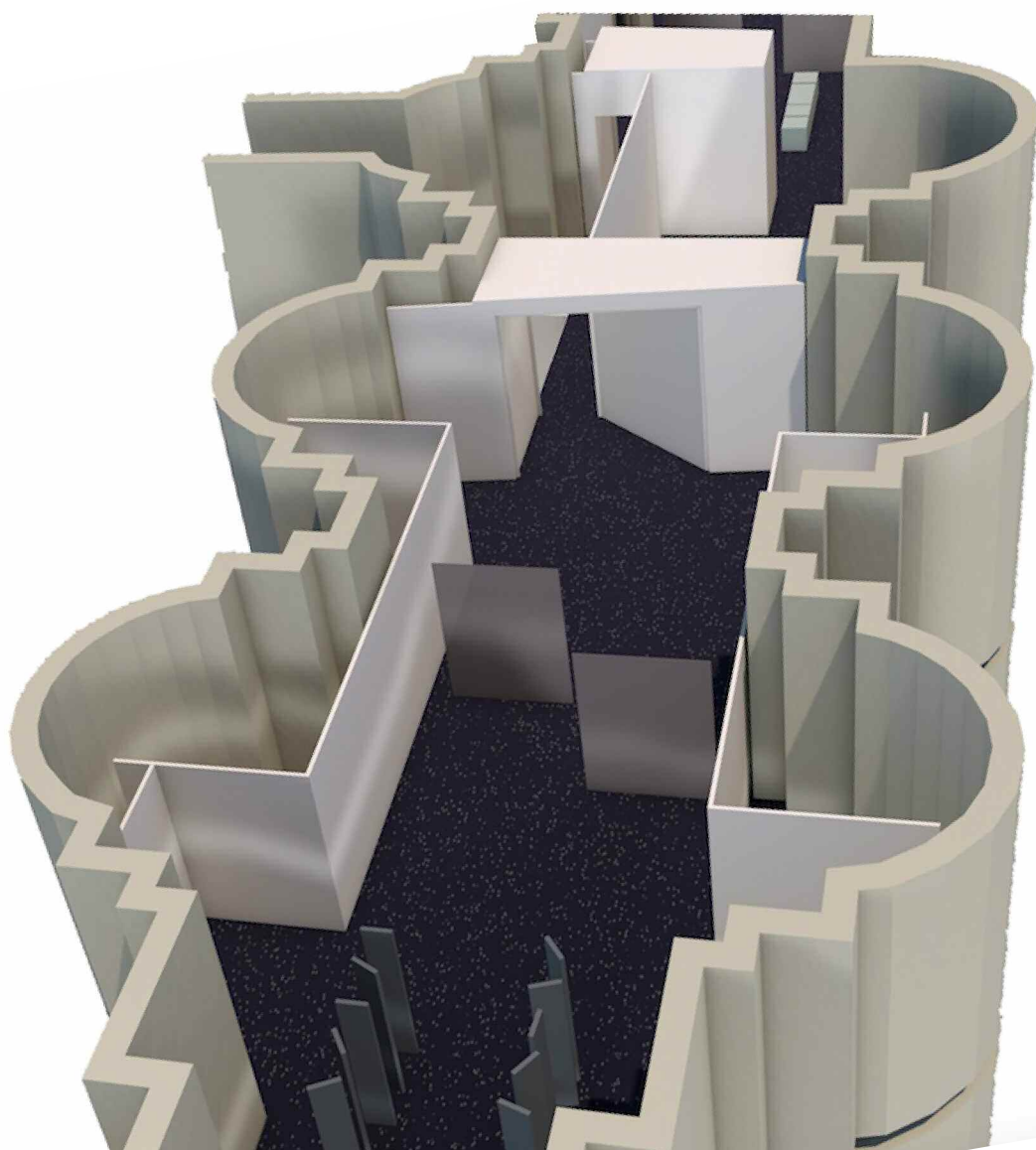
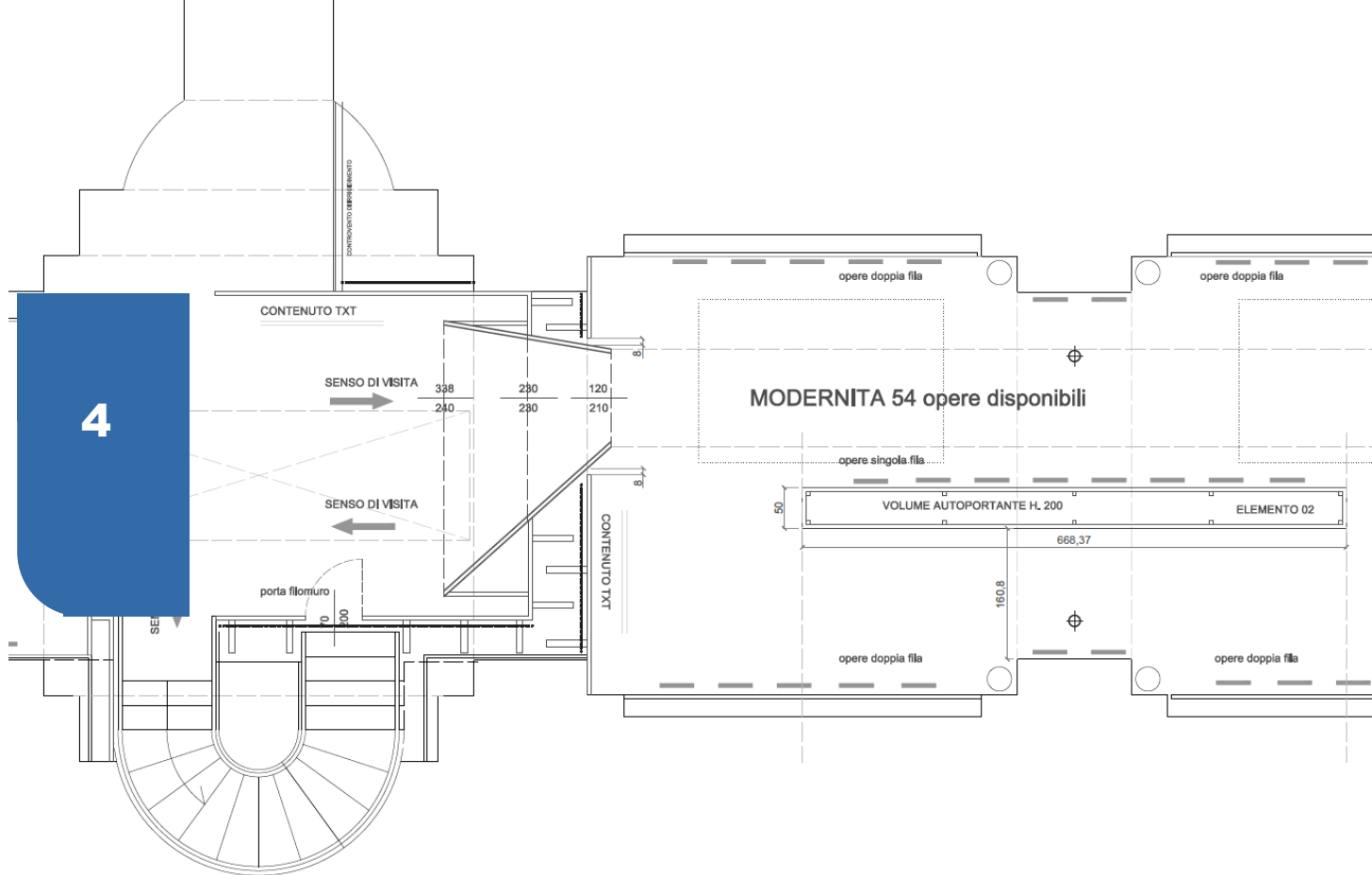
2



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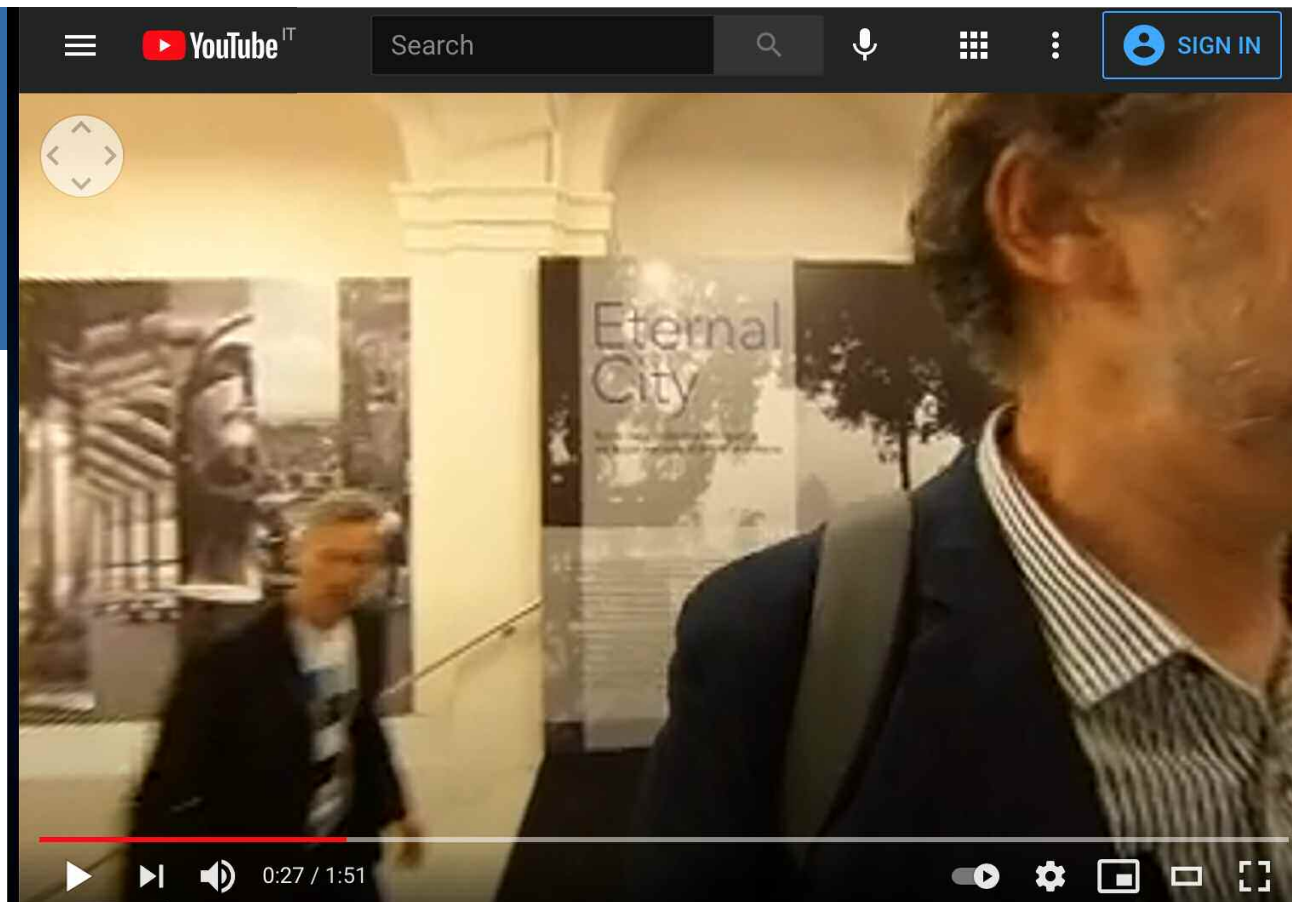
3





ETERNAL CITY

5



The exhibition spaces (Youtube link). Please note that this is not a visit to the exhibition, being filmed at the end of the stage design. The video documentation simply intends to give an idea of Vittoriano's Sala Zanardelli, where the show was held.

link: <https://www.youtube.com/watch?v=qT-baZQOR-s&feature=youtu.be>

foto 24x55.7

9 cm

9 cm



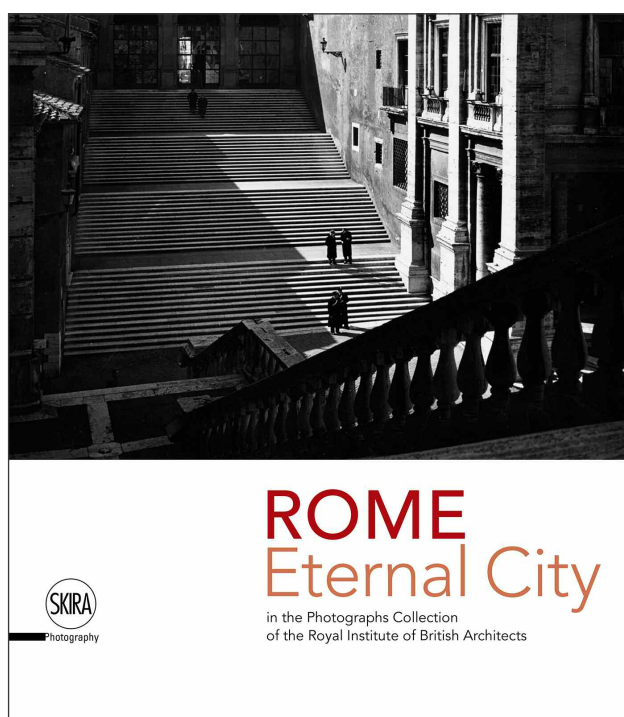
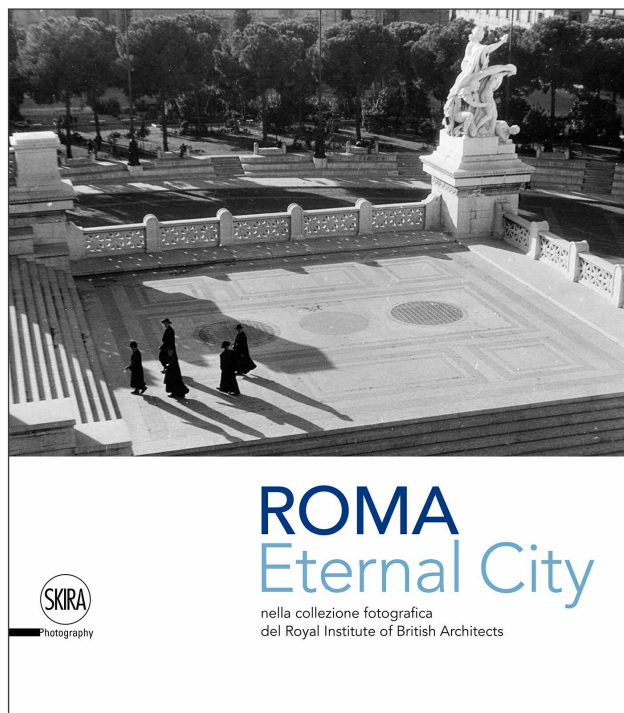
ETERNAL CITY

■ Exhibition Catalogues

The exhibition catalogues are printed and distributed in two different versions, Italian and English, by Skira (Milan). The publishing house is a firm founded in Switzerland in 1928 and now based in Italy, characterised by Time Magazine as “a perfectionist” for its art publications.

The exhibition and the catalogue feature Rome in the photographs collection of the Royal Institute of British Architects (RIBA). RIBA was founded in London in 1834 for the advancement of architecture. It began assembling its rich collection of architectural photographs from the outset. It is now one of the largest of the world. The catalogues bring together a carefully selected set of images out of the many thousands the Institute holds of the City of Rome, from its landscape to close archeological detail, through the intermediate scale of architecture.

Apart from some professionals who worked for the Architectural Press, the photographs featured – James Anderson, Tim Benton, Richard Bryant, Ralph Deakin, Ivy and Ivor de Wolfe, Richard Pare, Monica Pidgeon and Edwin Smith – are exclusively British. Their images date from the birth of the medium to present day.



■ Testimonials



Visitor 1 The triumph of the black and white – only in Rome can be like that!
(A.S. 21/07/2018)

Visitor 2 *Rome Caput Mundi!* Beautiful exhibition, beautiful Rome.
(S.P. 22/07/2018)

Visitor 3 (child): A fantastic experience.
(F.C. 15/08/2018)

Visitor 4 Congratulations for the organization of this exhibition. Really a dive in the past, in the modernity and in contemporaneity. The city is in constant evolution and expansion (perhaps even too much). I was born in Rome and there are aspects of the city in the exhibition that we do not see in the everyday life and only with the necessary calm one can focus.
(F.D'A. 31/08/2018)

Visitor 5 Simple and beautiful.
(S.B. 01/09/2018)

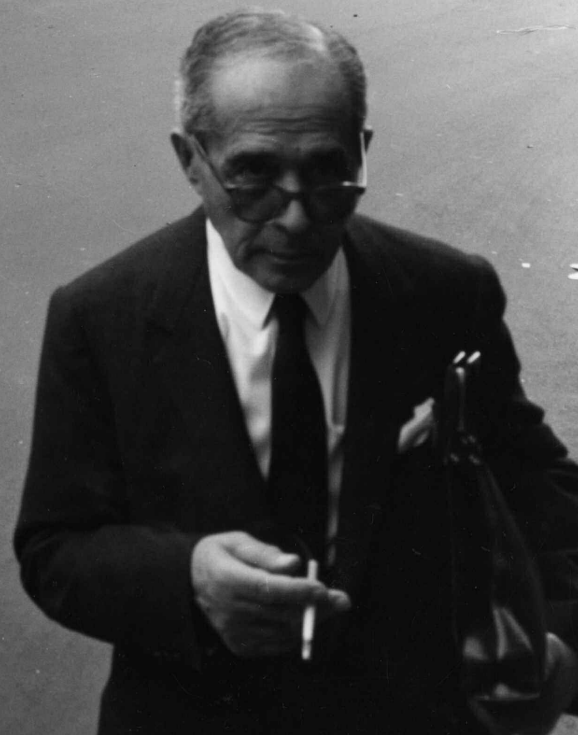
Visitor 6 For a person of 65 years to recognize himself in the gone Rome it is not at all an awful memory, it is a rebirth. Thank you so much.
(S.L.P. 02/09/2018)

Visitor 7 Very interesting compositions; exceptional the photos in the section 'Atmospheres'. Thanks and greetings from Russia.
(I.A. & O.L. 02/09/2018)

Visitor 8 Very beautiful images, with a strong sense of nostalgia.
(S & G. 02/09/2018)

Visitor 9 Stunning exhibition; please go ahead with these kind of events.
(S. & F. 02/09/2018)

Visitor 10 Before going back to work in the desolate periphery, I visited this beautiful exhibition on the sublime legacy of Rome; once again, our Eternal City will resurrect from its ashes as the Phoenix!
(M.L. 02/09/2018)



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Media Coverage

News

Opinion

Sport

Culture

Lifestyle

More ▾



Urban eye

Dome sweet dome: the glory of Rome - in pictures

▲ St Peter's Square, Rome, 1961
Photograph: Monica Pidgeon / RIBA Collections

Ansa

http://www.ansa.it/canale_viaggiart/it/notizie/speciali/2018/06/27/mostre-da-guido-harari-a-liu-bolin_a86ea4d4-5de2-467b-aef8-e5bc45e606a8.html

British School at Rome

<http://www.bsr.ac.uk/the-exhibition-eternal-city-roma-nella-collezione-fotografica-del-royal-institute-of-british-architects-opens-at-the-vittoriano>

SKY Arte (launch)

<http://arte.sky.it/evento/eternal-city/>

SKY Arte (article)

http://arte.sky.it/2018/07/un-viaggio-fotografico-nella-capitale-al-vittoriano-di-roma/?social=facebook_skyarte_link_null#0

Funweek

<https://www.funweek.it/roma/evento/eternal-city-mostra-incontri-al-vittoriano/>

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RIBAJ

<https://www.ribaj.com/culture/stazione-termini-italian-capital-railway-station-italy-modernism>

RIBA Instagram (more than 2000 likes)

https://www.instagram.com/p/Bml4j2ul_Ts/?hl=en&taken-by=riba

Ma se domani

<https://www.masedomani.com/2018/09/01/mostra-fotografia-eternal-city-roma/>

Europe Journal

<https://www.europejournal.eu/?p=3021#>

Club Fotografia

<http://www.clubfotografia.com/eternal-city-nella-collezione-fotografica-del-royal-institute-of-british-architects-a-roma>

Exhibart

<http://www.exibart.com/profilo/eventiV2.asp?idelemento=177512>

The Royal Institute of British Architects
has thousands of black and white
photographs of the Eternal City.
A new exhibition at the Vittoriano in
Rome brings together the best.

The Guardian

Stonewolfe Arts

<http://stonewolfarts.altervista.org/artcity-2018-vittoriano-inaugurazione-della-mostra-eternal-city/>

Wanted in Rome

<https://www.wantedinrome.com/whatson/eternal-city-roma-nella-collezione-fotografica-del-royal-institute-of-british-architects.html>

Tablet

<https://tabletroma.it/eternal-city/>

Orizzonte Cultura

<https://orizzontecultura.com/eternalcity-roma-negli-scatti-dei-fotografi-anglosassoni/>

Il Giornale di Vicenza

<http://www.ilgiornaledivicenza.it/home/cultura/città-eterna-roma-com-era-1.6662789>

ETERNAL CITY

A journey of memory with emotional and evocative glimpses, made possible through photograms of eight professional photographers to whom are added images selected from the Architectural Press Archive, exceptional resource for architecture

Ilenia Maria Melis, *Orizzonte Cultura*

Associazione Clara Maffei

<https://associazionecaramaffei.org/2018/08/31/mostre-fotografiche-a-roma-chiude-al-palaexpo-laltro-sguardo-continua-al-vittoriano-eternal-city/>

QA editoria

<http://www.qaeditoria.it/details.aspx?idarticle=86999>

Arti e lettere

<http://www.artielettere.it/eternal-city-roma-nella-collezione-fotografica-del-royal-institute-of-british-architects/>

Arte e Arti

<http://www.artearti.net/magazine/articolo/roma-eternal-city-attraverso-le-foto-del-royal-institute-of-british-archite/>

Turismo.it (La Stampa)

<http://www.turismo.it/la-mostra-del-giorno/articolo/art/roma-nella-collezione-del-royal-institute-of-british-architects-id-17949/>

Corriere dello Sport

http://m.corrieredellosport.it/news/inroma/2018/09/03-47078915/arte_e_musica_protagoniste_a_settembre

Il Giornale di Sicilia

http://gds.it/2018/06/27/le-mostre-del-week-end-da-guido-harari-a-liu-bolin_875727/

Finestre sull'arte

https://www.finestresullarte.info/flash-news/1830n_artcity-polo-museale-del-lazio.php

News Arte e Cultura

<http://www.newsartecultura.it/index.php/eternal-city-al-vittoriano/>

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Arte go

<https://www.arte.go.it/event/eternal-city-roma-nella-collezione-fotografica-del-royal-institute-of-british-architects/>

FPMagazine

https://www.fpmagazine.eu/ita/news/Roma_citta_eterna-1781/

The Guardian

<https://www.theguardian.com/cities/gallery/2018/aug/09/eternal-city-dome-rome-monochrome-photography-in-pictures>

Architetti.com

<https://www.architetti.com/eternal-city-roma-fotografie-riba.html>

Masedomani

<https://www.masedomani.com/2018/09/01/mostra-fotografia-eternal-city-roma/>

Nugo Magazine

<http://www.nugomagazine.it/content/nugotm/en/Wall/The-Eternal-City-on-display-at-II-Vittoriano1.html>

Luxe Magazine

http://www.luxe-magazine.com/en/article/10437-roma_eternal_city.html

How long is Eternity? Centuries, years, days or a moment? Or, perhaps, is it a suspended time? Which city can represent better this concept, if not the quintessential Eternal City, Rome, with its millenary history?

Barbara Donzella, *Tablet*

ETERNAL CITY

■ Visitors 207,660



Edith Gabrielli
Direttrice del Polo Museale del Lazio

Gabriella Musto
Direttrice del Monumento a Vittorio Emanuele II

sono liete di invitarLa
all'inaugurazione della mostra

ROMA Eternal City

nella collezione fotografica
del Royal Institute of British Architects

a cura di
Marco Iuliano e Gabriella Musto

per il RIBA
Valeria Carullo

**Giovedì 28 giugno 2018
ore 18.00**

Monumento a Vittorio Emanuele II
Sala Zanardelli
Piazza dell'Ara Coeli, 1
Roma



49,793
July 2018

81,841
August 2018

32,494
September 2018

43,532
October 2018

TOTAL 207,660

Source: Polo Museale del Lazio



MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI

ETERNAL CITY

Additional events

FRI 06.07 2018 – WED 12.09 2018

ArtCity 18: Il Vittoriano

WHERE

→ Complesso del Vittoriano
Via San Pietro In Carcere, 00186 Roma

WHEN

Friday 06 July 2018 – Wednesday 12 September 2018

HOW MUCH

ingressi vari

CONTACTS

Sito web



Musica, fotografia e incontri nella splendida terrazza del Vittoriano di Piazza Venezia.

IL PROGRAMMA

FOTOGRAFIA/ARCHITETTURA/CITTÀ
Conversando sulle terrazze del Vittoriano

LEGGI ANCHE

CULTURE AND EXHIBITIONS

La pittura urbana di Giorgio Bartocci per l'ingresso della Zanichelli di Bologna

Approvata la riforestazione di Villa Ada

CULTURE AND EXHIBITIONS

Viaggi digitali, mondi queer e altre amenità

MUSIC AND CONCERTS

ZERO MANIA:
Tropicantesimo e il suono del Pigneto

10 Luglio

Paolo Rosselli

Paolo Rosselli è uno dei più importanti fotografi italiani del panorama contemporaneo. La sua attività prende avvio all'inizio degli anni settanta, dopo aver frequentato lo studio di Ugo Mulas.

19 Luglio

Allegra Martin e Marco Menghi

Allegra Martin, allieva di Guido Guidi, ha un interessante campo d'azione come fotografa indagando "un territorio liberato dal concetto di rappresentazione della realtà".

24 Luglio

Guido Guidi e Andrea Simi

Guido Guidi è uno dei pionieri della nuova fotografia italiana di paesaggio, con forti influenze derivanti dal Neorealismo e dall'Arte Concettuale.

05 Settembre

Marco Iuliano e Gabriella Musto

Marco Iuliano e Gabriella Musto hanno studiato i temi della fotografia d'architettura sin dalle prime ricerche presso la Facoltà di Architettura dell'Università di Napoli Federico II.

12 Settembre

Paolo Mascilli Migliorini e Libero De Cunzio

Paolo Mascilli Migliorini si occupa di critica e storia dell'architettura declinata spesso sui temi dell'immagine e della ricerca fotografica.

